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ONCA98 P21

M. and Mme. C. A. de L'AUBINIERE.

In offering to the attention of the public of Montreal this unique collection of paintings, we feel that a few words in reference to the two artists whose combined efforts it represents will not be out of place, as although well known in Europe and the United States, M. and Mme. de L'Aubiniere are at present strangers in this city, or at all events are known only to the initiated few whose studies or whose travels have led them to the art centres of the world.

MADAME DE L'AUBINIERE is the daughter of the well-known English water-colour painter, John Steeple, and received her early training in water-colours in that best of all possible schools, the English. Since her marriage, unceasing study from Nature, continental travel, and residence in Paris, have enlarged and developed her knowledge, and she has now acquired the enviable reputation, as an *aquarelliste*, of having very few equals and probably no superiors. For five years in succession, in 1878, 79, 80, 81 and 82, her pictures were placed "on the line" in the Royal Academy, three times occupying places of honour with large works which called forth the hearty commendations of the Royal Academicians themselves. In 1880, two of her paintings were purchased by Her Majesty Queen Victoria, from an exhibition of works exclusively by M. and Mme. de L'Aubiniere, held in London, the collection having been previously visited by H. R. H. Princess Beatrice.

In 1882, Madame de L'Aubiniere exhibited a collection of sixteen important water-colours at the Cercle des Arts Liberaux,

in Paris, calling forth the warmest praise from the entire Parisian press, in articles signed by the famous names of Olivier, Merson, Albert Wolff, William Reymond, Gonzague-Privat, Ernest Chesneau, G. Japy, etc., etc., wherein the great critics, whose word is law in the world of art, declared emphatically that her work was "a revelation" which "placed her at once in the front rank of her profession."

For the last five years, her travels through the States, from New York to San Francisco, have resulted in winning for her fresh laurels in each of the large cities of the Union, and during her recent visit to Victoria, B.C., she was commissioned by the Government to paint the address forwarded to Her Majesty the Queen on her Jubilee. Madame de L'Aubiniere's subjects are remarkably varied, and comprise landscape, sea and flower pieces, portrait and *genre*. The present collection includes the most important work she has yet produced, "The Harvest of the Poor," a noble picture of very exceptional power and dimensions, perhaps the finest example of water-colour art ever placed before the public.

M. DE L'AUBINIERE, whose life as writer and painter is conscientiously devoted to Art, has been an exhibitor from time to time in all the principal galleries of the world; but has always held views directly opposed to the usual exhibition regulations, such as the election of juries, the bestowal of medals, recompenses, etc., and prefers the system of individual exhibition as facilitating the judgement of the public, and at the same time, doing greater justice to the artist. His early studies were made under Gérôme and Corot, but his own artistic temperament was too strong to permit the lasting influence of any master but Nature, of whom he is an enthusiastic and ardent lover and student, and whose varying moods he renders with an entire originality of style and feeling. The press has always been

unanimous in acknowledging the charm, freshness and intellectuality of his productions. Her Majesty the Queen has honoured M. de L'Aubiniere by purchasing an example from his easel, and his pictures have found places among some of the finest collections in Europe and America.

In the present exhibition, each picture, it may be well to remark, is the *original work from Nature*. M. de L'Aubiniere also includes a very unique and striking series of studies in *black and white*, a style he has made peculiarly his own, and which we think will interest *connoisseurs* particularly, from the extreme ease and grace with which the effective materials are handled.

Having introduced M. and Madame de L'Aubiniere to the notice of the Art-Patrons of Montreal, we leave the present collection in confidence to their judgement and appreciation.

M. HICKS & CO.

CATALOGUE.

OIL PAINTINGS.

LONDON, 1880.

THE GLOBE—March 23rd. The interesting collection of over forty pictures in oil and water-colors just *attracted the attention of the Queen*, and the artists, M. and Mme. de L'Aubiniere, have received a substantial mark of Royal favor. *Her Majesty has purchased three of the pictures*, which, by command, had been submitted to her shortly before her departure from Buckingham Palace on Saturday.

1. A Winter Evening, Victoria, B.C.
2. Government House, Victoria, B.C.
3. A Pool, Victoria—Winter.
4. The Thames near Oxford, England.
5. On the Lago Maggiore, Italy.
6. The Bridge, Victoria—Night.
7. James' Bay, Victoria—Night.

LONDON, 1880.

WHITEHALL REVIEW—March 13th. The entire collection is the work of two artists, M. and Mme. C. A. de L'Aubiniere, and bears the impress of direct inspiration from Nature, as opposed to the over-wrought "studio work," too often met with in our public exhibitions. * * *

M. de L'Aubiniere's works *all possess the merit of fidelity to Nature*, and are painted in a key of harmonious and agreeable color. * * *

The water-colors by Mme. de L'Aubiniere are little short of wonderful. There is a *subtlety* in the choice of subject, a *mastery* of effect, and a *knowledge of technique* which would do credit to a representative of the sterner sex, combined with a *gracefulness of drawing and poetry of feeling essentially the artist's own.*

8. Across the Straits, Victoria.
9. Victoria in Winter.
10. In the Straits, Victoria.

11. Mount Shasta, California.
12. A Winter Day, Victoria.
13. Shawnigan Lake, Vancouver's Island.
14. The Straits and Angels' Gateway, from Victoria.

LONDON, 1880.

ACADEMY—March 6th. *"The Course of a Torrent,"* by Mme. de L'Aubiniere—a very daring subject—*shows considerable power.* * * *

M. de L'Aubiniere's *titles are noteworthy*, and in a view of *"The Lakes Maggiore and Varese,"* from the mountains above Baveno, he has cleverly reproduced the peculiar effects of twilight over a *striking landscape.* * * *

15. High Tide.
16. Moonlight on the Seine, France.
17. Sunlight on the Sea.
18. A Reminiscence of Montreal.
19. Quiet Sea—Early Morning.
20. A Rain Cloud.
21. A Fair Breeze.

LONDON, 1880.

ILLUSTRATED LONDON NEWS—March 6th. The works are of considerable merit. * * *

22. The Fishing Boat.
24. From the Cliff House, San Francisco.
25. The Great Glacier, Selkirks, B.C.
26. Mount Baker, from Victoria, B.C.
27. Low Tide at Marblehead, Mass.
28. The Shores of Vancouver's Island.

PARIS, 1882.

LE MONDE ILLUSTRE—February 11th. Mme. de L'Aubiniere's work reveals *excellent drawing and color, taste and knowledge, grace and firmness.* Her "Cernay Lake," which measures about five feet, is an admirably conceived and wrought out composition, the details of which *defy the criticism of the most fastidious judge.* There is no need for more to warrant us in placing the artist, without exaggeration, *in the first rank of water-color painters.*—OLIVIER MERSON.

29. A Glimpse of the Olympian, from Vancouver's Island.

30. Mount Baker from the Fraser River, B.C.

31. From Mount Royal, Montreal.

32. The Mission, from Vancouver, B.C.

33. A Threatened Squall.

34. The Saanich Arm, Vancouver's Island.

35. Goldstream Valley, Vancouver's Island.

PARIS, 1882.

LE FIGARO—February 6th. There are here some artists of *real and solid talent,* among them Mme. de L'Aubiniere—a *very superior* water-color painter.—ALBERT WOLF.

36. Nature's Mirror, Victoria, B.C.

37. The Boulder, Foul Bay, Victoria.

38. The Marshes, Victoria—Spring.

39. The Ravensdale Cascade, Vancouver's Island.

40. On the Cliffs, Victoria, B.C.

41. In the Park, Victoria.

42. James' Bay, Victoria.

PARIS, 1883.

LE SIECLE ILLUSTRE—February. *A veritable revelation* is the exhibition of the sixteen *masterly water-colors* by Mme. de L'Aubiniere. * * * IN FRANCE WE HAD NEVER BEFORE SEEN WATER-COLORS TREATED SO GRANDLY. This exhibition is a revelation, by which French art should enrich itself as with new and unexpected wealth. * * * —WILLIAM RAYMOND.

43. Winter Scene, Vancouver's Island.

44. In the Strait's, Victoria.

45. Old Victoria—Evening.

46. The Angels' Gateway, from Victoria.

47. The Pool in the Park, Victoria, B.C.

48. Cascade near Manitou, Colorado, U.S.A.

49. Niagara.

PARIS, 1882.

GALIGNANI'S MESSENGER — February 3d. The *great attraction* of the Room is the *superb collection* of water-color drawings by Mme de L'Aubiniere. In her works there is none of the uncertainty and inexperience of beginners, no hysterical struggling after a false originality. The study has evidently been intense, *but the difficulties are vanquished,* the Love for Nature is great, but *the brain has been formed to comprehend, and the hand to render the impression.*

50. A Rolling Wave.

51. Calm Weather in the Straits, Victoria.

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52. Castle Rock, Marblehead Neck, Mass.

53. On the Shore, Marblehead Neck.

54. At Hastings, England.

55. Low Tide, Hastings, England.

56. Twilight, Marblehead Neck.

PARIS, 1882.

PARIS JOURNAL.—February 6th. * * * These of the drawings [illegible] [illegible] important, of [illegible] [illegible] has rendered with [illegible] [illegible] of [illegible] golden [illegible] of the [illegible].—[illegible] CHESNEAU.

57. The Churn, Marblehead Neck.

58. The Rocks at Marblehead Neck.

59. Castle Rock, Marblehead Neck—Early Morning.

60. Near Fontainebleau, France.

61. Marblehead from the Neck—Evening.

62. Marblehead from across the Harbor—Morning.

63. On Beacon Hill, Victoria, B.C.

PARIS, 1882.

LA JUSTICE.—February 6th. Mme. de L'Aubiniere exhibits an *extremely* [illegible] water-colors. There is great skill in the manner in which the [illegible] to a satisfactory termination *these [illegible] pages*.—GUSTAVE [illegible].

64. Foul Bay, from McNeil's Rocks, Victoria.

65. A Breezy Day, Foul Bay, Victoria.

66. James's Bay, Victoria—Evening.

67. Farm Buildings, Foul Bay, Victoria.

68. From Beacon Hill, Victoria.

69. A Break in the Clouds.

70. James's Bay—Twilight.

PARIS, 18

L'ÉVÉNEMENT.—[illegible] * * * I arrive at the *great attraction* [illegible] the [illegible] of Mme. de L'Aubiniere [illegible] *of a [illegible] with the consummate art of a master.*—[illegible]-PRIVAT.

71. The Cascade Range, from Victoria.

72. On Beacon Hill, Victoria—Early Morning.

73. At Metchausen, Vancouver's Island.

74. Near Victoria—Winter.

75. The Breaking Wave.

76. In Middle Park, Colorado, U.S.A.

77. Spring on Beacon Hill, Victoria.

PARIS, 1882.

LES FEMMES ARTISTES—February 8th. Mme. de L'Aubiniere's water-colors are very remarkable. This artist *has the power of poor Jules Jacquemart and the [illegible] of the English masters.*—ERNEST HOSCHEDE.

78. The Lighthouse, Belmont, Vancouver's Island.

79. A Chinese Farm, Victoria.

80. A Corner of Foul Bay, Victoria.

81. The Olympian, from Vancouver's Island.

82. A Fresh Day, Foul Bay, Victoria.

83. San Juan Island, from Victoria.

84. Chinese Gardens, Victoria.

PARIS, 1882.

LE JOURNAL DES ARTS—January 27th. We have rarely seen water-colors *[illegible] charm and science.* They are very original and very spirited. The conception is large, the execution frank and sincere.—A. DALLIGNY.

85. Across the Straits, Victoria.

86. The Angels' Gateway, from Victoria.

87. In Middle Park, Colorado—Summer.

88. Clover Point and the Cascades, Victoria.

89. The Old Town, Hastings, England.

90. Mount Washington, New Hampshire, U.S.A.

91. The Bay of San Francisco.

PARIS, 1882.

LE CLAIRON—January 27th. Mme. de L'Aubiniere's water-colors are *a veritable tour de force for any one who knows how difficult is this branch of art.* They reveal a profound feeling for Nature and an admirable talent of execution.—EDME.

92. Brook Scene, Cernay la Ville, France.

93. An Arbutus Tree.

94. In the Park, Victoria, B.C.

95. Goldstream, Vancouver's Island.

96. In the Woods, Victoria.

97. In the Beacon Hill Woods, Victoria.

98. Goldstream Hotel, across the valley, Vancouver's Island.

PARIS, 1882.

LE TRIBOULET—January 29th. * * Her principal work, "Cernay Lake," is executed with *astounding skill.* No one of our landscape painters has greater correctness of drawing.—G. JAPY.

No. 99.

AN ALAMEDA WOODLAND, CALIFORNIA.

SAN FRANCISCO, 1885.

THE SUNDAY CHRONICLE—July 12th. It is an exquisite bit of Nature, so spontaneously represented that in looking at it you feel that you are looking out of a window on a beautiful California thicket. * * * From the wonderfully painted thistles in the foreground to all the varieties of foliage in the interlacing trees in the middle distance, this painting is absolutely a woodland poem.

THE SAN FRANCISCAN—August 1st. I. lingers in the memory of any one who is fortunate enough to have seen it. A more characteristic California landscape was never painted.

NEWS LETTER—August 1st. A work whose charm is so keen, so intimate and so poetic that one watches for the swaying of the branches, listens to the whispering of the leaves, and feels upon one's city-worn and may be weary brow, the gentle fanning of the perfumed summer breeze. The technique of this picture is remarkable for its utter absence of what is vulgarly known as "chic," each object having its own character simply and earnestly rendered.

SUNDAY CHRONICLE—November 15th. M. de L'Aubiniere may be called the apostle of Nature. He has no mannerisms, and when he paints a picture it exhales the very atmosphere of the scene represented.

WATER-COLORS

BY

MADAME DE L'AUBINIERE.

THE ROYAL ACADEMY EXHIBITION, 1880.

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LONDON, 1880.

WHITEHALL REVIEW—May 1st. Among the water-colors, although there is much good work, three only call for comment at this early stage of the exhibition, namely, the grandly painted and almost life-size group of figures by Mr. Herkomer, Mr. Knight's sweet and hazy landscape, and Madame de L'Aubiniere's solemn and impressive "[illegible]," with its lovingly studied landscape and reverent peasant figures. These three important works deservedly occupy THE PLACES OF HONOR in the water-color room.

100. The Windmill, Foul Bay, Victoria, B.C.

101. Afternoon, Foul Bay, Victoria.

102. The Bathers' Nook, Foul Bay, Victoria.

103. Twilight in Middle Park, Colorado.

VICTORIA, B.C., 1887.

DAILY TIMES—October 19th. A drawing of well nigh phenomenal richness and power.

104. A Sunny Afternoon, Victoria.

105. The Boulder, Foul Bay, Victoria.

106. A Chinese Farm, Vancouver's Island.

107. On Beacon Hill, Victoria.

PARIS, 1882

LA VERITE—February 14th. *An ther revelation*—the water-colors by Mme. de L'Aubiniere. They have all the fulness of oil painting; the intensity of tone is extreme. *It would be impossible to render more successfully* the poetry of the woods, and the waters upon which play the last light of day.—H. FLAMANS.

108. The Old Town, Hastings, England.

109. From Belmont, Vancouver's Island.

110. "A Spring Song"—In the Victoria Woods.

VICTORIA, B.C., 1887.

DAILY COLONIST—October 19th. A grand picture, possessing a beauty that is delightful to contemplate.

111. Early Morning, Oak Bay, Vancouver's Island.

112. Old Houses at Oakland, San Francisco.

113. A Fresh Breeze, Hastings, England.

114. Lady-slipper.

CHICAGO, 1884.

THE TIMES—Jan. 11th. M. de L'Aubiniere, a pupil of Corot and Gerome, *ranks very high as a landscape painter*, while Mme. de L'Aubiniere has probably *no equal* among the female aquarellists of the present day, and but few, if any, superior in the art of water-color drawings.

M. de L'Aubiniere's works *appeal to the eye as well as to the mind*, and show him to be an adept of the art of interpreting the language of nature.

115. Trilium.

116. Lilies.

117. Trilium.

118. Wild Crocus.

CHICAGO, 1884.

THE CHICAGO WORLD—June 28th. * * * For originality of style, variety of subject, mastery of material and complete control of rendering of the effect or subject chosen, *few pictures have yet been seen in Chicago which can compare with these.* * * * *The very summit and triumph of water-color art* appears to us to have been reached by Mme. de L'Aubiniere in the grand scene "Above the Falls," a work of extraordinary skill, *a grand subject grandly and completely rendered.* * * * M. de L'Aubiniere's "Breaking Wave," with its broad expanse of sea and sky, is immense, infinite, *grand in its simplicity, and impressive as the very ocean it depicts.* * * *

119. Marsh Lily.

120. Wild Flowers of Victoria.

121. Wild Flowers.

122. Victoria from the Rocks.

CHICAGO, 1884.

INTER OCEAN—June 11th. * * * These artists enjoy the distinction of *a continental reputation*, and their portrayal of American scenery will undoubtedly cause considerable comment, *as well as admiration*. M. de L'Aubiniere's "Breaking Wave" *is wonderfully strong in nature*, as it simply deals with the waves of the ocean, and shows sea and sky with no distracting feature to give it artificial aid. Perhaps his strongest picture is a landscape, "Summer at Paradise"—the fine atmospheric effects, the shadows in the woodland pool, *and the masterly handling of reflected light*, together with a wonderful play in greens, make this picture stand forth *superior in merit*, breathing the breath of nature. * * *

123. The Garden of the Gods, Manitou, Colorado.

124. At Alameda, California.

125. At Duncan's Mills, California.

CHICAGO, 1884.

THE HERALD—June 15th. *The artistic sensation* of the present season is the exhibition of the works by two artists *well known in Europe*, M. and Mme. de L'Aubiniere. * * * Straight-forward, sincere, and thoughtful works, *which contrast most refreshingly with the vulgar commonplaces* that, unfortunately, flood our cities and glare down upon us from the walls of many a princely home. * * * With works such as M. de L'Aubiniere's "Summer at Paradise" *one is a master one's self*, and should, nay, must create one's own disciples. * * * Mme. de L'Aubiniere, is perhaps *the greatest mistress of the art of the water-color painting of the day, here or in Europe*.

126. In the Woods, Beacon Hill, Victoria.

127. On the Cliffs, Victoria.

128. At Manitou, Colorado.

CHICAGO, 1884.

THE CHICAGO SUNDAY TELEGRAM—June 15th. There is not a single picture that does not seem fresh *from the hand of a master*. * * *

129. In the Alameda Woods, California.

130. The Cascade, Ravensdale, Vancouvers Island.

CHICAGO, 1884.

THE TRIBUNE—June 6th. * * * The examples have the advantage of being genuine, and rendered by *artists of eminence and popularity*. They are thoroughly Frenchy, individual, and are possessed of that fidelity to nature and artistic taste and feeling, which *recommend them at once to all lovers of the French school*.

131. On the Wildcat Brook, New Hampshire, U.S.A.

132. Government House, from the valley, Victoria.

CHICAGO, 1884.

THE EVENING JOURNAL—June 16th. Lovers of art in Chicago will have a great treat for the next three or four weeks in viewing *the extraordinary collection* of oil paintings and water colors now on exhibition. * * * No one who has a passion for *high art* should lose *this golden opportunity* for gratifying their taste for the beautiful.

133. Goldstream House, from across the valley, Vancouver's Island.

134. Parthenia.

SAN FRANCISCO, 1885.

THE SAN FRANCISCAN—July 18th. It repays study, and grows upon the beholder until it almost seems to speak.

SUNDAY CHRONICLE—July 26th. Enormous technical difficulties have been overcome in a masterly manner. * * * It is almost impossible for people who have had no practical experience in art to appreciate the technical excellence of this most unusual work.

NEWS LETTER—August 1st. Perhaps the most astonishing work now on view at this interesting studio is a large water-color by Madame de L'Aubiniere. Even her most enthusiastic admirers will scarcely be prepared for such a noble piece of water-color painting as is shown in "Parthenia."

135. At Home.

136. Her First Love-Letter.

137. A Haymaker, Colorado.

138. The Ranchman's Daughter.

139. The Hunter's Return, Colorado.

SAN FRANCISCO, 1885.

SAN FRANCISCAN—May 9th. The picture is full of quiet interest, is not laboured in effect nor overdrawn in the least degree. The harmonious blending of rich colors, and the careful arrangement of light and shade, together with the strong feeling and expression which are visible in all of Madame de L'Aubiniere's works, proclaim the artist, while they command our attention and respect.

140. Late Autumn in the White Mountains.

141. Cernay Lake, France.

142. On the Mole, Surrey, England.

143. Winter—Victoria.

No. 144.

THE HARVEST OF THE POOR.

SAN FRANCISCO.

THE NEWS LETTER—January 2nd, 1886. Unmistakably the finest work in the whole collection—one which seems to breathe another air, which seems to stand apart like some visitant from another sphere—is the picture about which so much has already been said and written—Madame de L'Aubiniere's glorious water-color, "The Harvest of the Poor." * * * There is an indefinable something in the quiet, subdued pathos of the scene which draws you to it again and again, which brings back memories of home, and years long past, and days we never more may see. * * * It is a painted poem, and affects one so strongly because the artist's sympathy with her subject is itself so keen. The technique is perfect—the masterly handling of the immense surface in itself a wonder and a revelation, the pose and drawing of each figure a study, while the landscape and sky are in complete harmony with the items.

THE SAN FRANCISCAN—December, 1885. Madame de L'Aubiniere has contributed one picture which has created a profound sensation among the most appreciative art-lovers in the city. * * * It is a large water-colour, probably the largest in this country, and is called "The Harvest of the Poor." * * * A difficult subject admirably executed. The whole canvas is deeply pervaded by a deep poetical sentiment.

THE SUNDAY CHRONICLE—November 29th, 1885. The subject is one which is often painted, just as all poets write of love, and the charm of Madame de L'Aubiniere's picture lies in the singular originality and felicity of the art language she employs.

July/77